



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

5690  
M38

C 527,301

*Sept. 1903*

The Dramas  
OF  
Don Antonio de Solís  
y Rivadeneyra

---

THESIS

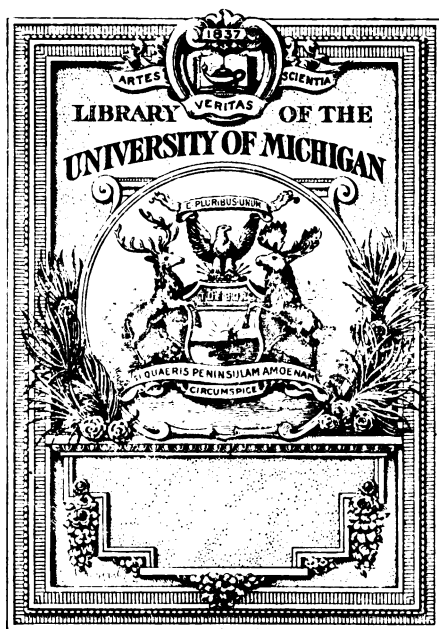
Presented to the Faculty of the Department of Philosophy of the  
University of Pennsylvania in Partial Fulfilment of the  
Requirements for the Degree of Doctor of Philosophy

BY

DANIEL ERNEST MARTELL

---

PHILADELPHIA:  
INTERNATIONAL PRINTING CO.  
1902



Bek. O.

# The Dramas

OF

Don Antonio de Solís

124492

y Rivadeneyra

---

## THESIS

Presented to the Faculty of the Department of Philosophy of the  
University of Pennsylvania in Partial Fulfilment of the  
Requirements for the Degree of Doctor of Philosophy

BY

DANIEL ERNEST MARTELL

=

---

PHILADELPHIA:  
INTERNATIONAL PRINTING CO.

1902

868  
S690  
M38

# CONTENTS.

	PAGE
<b>PART I</b>	
Introduction . . . . .	5
<b>PART II</b>	
Analysis of Plays	
1. La Gitanilla de Madrid . . . . .	10
2. El Amor al Uso . . . . .	14
3. Amparar al Enemigo . . . . .	17
4. El Doctor Carlino . . . . .	20
5. Un Bobo hace Ciento . . . . .	23
6. Euridice y Orfeo . . . . .	26
7. El Alcazar del Secreto . . . . .	29
8. Las Amazonas . . . . .	32
9. Triunfos de Amor y Fortuna . . . . .	35
<b>PART III</b>	
Criticism of Plays . . . . .	37
(a) Comedias de Capa y Espada . . . . .	39
(b) Comedias de Figuron . . . . .	44
(c) Comedias Heroicas . . . . .	45
(d) Festival Plays . . . . .	48
(e) Other Plays Ascribed to our Author . . . . .	50
Language and Versification . . . . .	51
Solís and Calderon . . . . .	51
Summary . . . . .	53



## I.—Introduction.

Although a number of volumes have been published upon the works of the two greatest of the Spanish dramatists, Lope de Vega and Calderon, yet little work of a detailed nature has ever been done concerning the minor dramatists, amongst whom Don Antonio de Solis occupies a prominent place. The best known writers on Spanish literature and art dismiss him, as a rule, with comparatively little notice; some giving a brief epitome of his life and a short general criticism of his work; others, again, content themselves with barely a mention of his name. All agree, however, with one notable exception, in bestowing much praise upon him, especially the critics of his own nationality. The exception I refer to is Schack, in his well-known work on Spanish Dramatic Art, although he also grants him a fair meed of merit.

The *eruditos* who, at the beginning of the XVII century, had censured with so much bitterness the national form of the Spanish Drama, and had recommended the observation of the rules of the ancients regarding the "Unities," grew almost completely silent toward the end of the epoch in which Lope de Vega and Calderon lived. The last writer of any importance who insisted on the propriety of imitating the ancient dramas, was Jusepe Gonzalez de Sulas, died 1651. In his work, *Nueva Idea de la Tragedia*, he treats, in the first three chapters, of the theory of the tragedy, arranging the same in accordance with the rules of ancient philosophy; and terminates this work with an appendix, in which is described and recommended the external arrangement of the Greek theatres. His later work, *Teatro Escenico à todos los Hom-bres*, is an apology for the theatre in general, in which he



makes certain observations relative to the Spanish theatre, but not in the condemnatory manner of some of his contemporaries. The author desires for the drama of his nation a more regular and fixed form, but in spite of this he qualifies the existing drama in so favorable a manner, as to give the assurance that the Spanish theatre, in his estimation, is much superior to that of the ancients. Another eminent critic of this period, Nicolas Antonio, in his *Biblioteca Hispana Nova* (1788), goes very wide of the dictum which qualified the limited circle of the ancients as the only medium of salvation for the theatre. So far does he go from this opinion, that he actually declares that no poet of ancient or modern times can compare with Lope de Vega, because to him the Spanish drama owes its origin, which, "discarding from it certain insignificant defects, is, without dispute, by its great beauty the first in the world." <sup>(1)</sup>

The first half of the XVII century in Spain gave birth to a large number of dramatists, of more or less merit. The encouragement which Philip IV gave to the drama doubtless contributed not a little to this; but the chief reason is perhaps to be sought in the eager desire to emulate those great masters Lope and Calderon. There was no intention to reform the principles on which the Spanish drama was founded; nor even much attempt at originality. We may safely affirm that the vast bulk of the output of the second-rate dramatists was inspired and influenced by the work of the more celebrated poets. Their plays resemble each other to a greater or less extent, and contain the same general characteristics. It was the *Comedia Nueva* as it had been brought into vogue by the great Lope, and this model was carefully followed, and its distinguishing marks closely adhered to by the other dramatists, among whom was Calderon, who exaggerated

---

<sup>(1)</sup> Historia de la lit. y del arte dramático en España, por el Conde de Schack, trad. por E. de Mier (Madrid, 1887) vol. V, p. 193, *et seq.*

some of its features, often descending into an artificiality and mannerism which contrasts strongly with the simplicity and naturalness of Lope.

Of the multitude of such writers who were attracted by the brilliant success to be found in writing for the stage, the greater part were mere imitators of Calderon, and only a few deserve more than a passing recognition. Among these minor dramatists was Don Antonio de Solis y Rivadeneira. He wrote the preludes (*loas*) to some of Calderon's plays, and appears to have been connected by the ties of friendship with that great poet, whose junior he was by ten years, and to have shared somewhat in his celebrity. <sup>(2)</sup>

Solis was born in Alcalá (some say Plasencia) July 18, 1610; and from an early age showed a zeal for learning above his fellows, and a strong aptitude for letters. He received his earlier education at the university of his native city, and then proceeded to the University of Salamanca. When only seventeen years old, and while at Salamanca, he wrote a play, entitled *AMOR Y OBLIGACION*, which was well received, and which had been considered as lost, but a manuscript copy of which is preserved in the Biblioteca Nacional at Madrid.\* Later he entered the service, as Secretary, of Don Duarte de Toledo y Portugal, Count of Oropesa, and Viceroy of Navarre, a distinguished patron of letters. He showed himself a keen man of affairs, and continued at the same time to cultivate the Muses, producing, in 1642, the play

---

(2) Vorlesungen über Dramatische Kunst und Literatur, von A. Wilh. von Schlegel (Leipzig, 1846), p. 387.

\* The play was unknown to Barrera. See the *Catálogo de las Piezas de Teatro que se conservan en el Departamento de Manuscritos de la Biblioteca Nacional*, [por D. Antonio Paz y Melia], Madrid, 1899, No. 187, where the lines quoted from the beginning and end of the play show that it is different from the play of the same title by Moreto, which is printed in the *Parte XII. de Varios*.

EURIDICE Y ORFEO, in honor of the public celebration of the birth of a son to his patron. Through the influence of the latter he was made one of the Secretaries of State, and later was appointed by Philip IV as his own secretary. Subsequently the Queen Dowager conferred a similar honor upon him, and when the eminently lucrative and important position of "Chronicler of the Indies" became vacant, he was appointed to that post. During his incumbency of this office he produced his famous work, "The Conquest of Mexico," which at once took a foremost place amongst Spanish historical works. It went through a large number of editions, and was translated into French, Italian and English. In this way he continued, during a great part of his life, writing for the private theatre of the King and the public theatres of the capital. His meditative and grave disposition led him at last to consider such occupation as sinful; so, following the example of his master Calderon, at the age of fifty-seven he took holy orders, and at once entirely relinquished his literary activity. He even refused to continue the composition of the "Autos Sacramentales" which Calderon's death cut short, and for the same reason he left unfinished his play AMOR ES ARTE DE AMAR—a fragment which by some is considered his most precious literary jewel. Attacked by a grave illness, he died April 19, 1686, in his seventy-sixth year, mourned by all for his piety and good works.<sup>(\*)</sup>

---

(\*) Biblioteca de Autores Españoles; M. Rivadeneyra. (Madrid, 1856); vol. 47, p. xviii; vol. 28, p. vi, vol. 42, p. lxxiv.

Geschichte des Spanischen Nationaldramas, von Adolf Schaeffer. (Leipzig, 1890), vol. II, p. 146.

Schack, l. c., vol. V, p. 182.

History of Spanish Lit., by G. Ticknor, 4th edition. (Boston, 1872), vol. II, p. 505.

Catálogo Bibliográfico y Biográfico del Teatro Antiguo Español, desde sus orígenes hasta mediados del siglo xviii, por A. de la Barrera y Leirado. (Madrid, 1860); p. 374.

The greater part of his work, consisting of dramas, poetry sacred and profane, epistles, and history, was published during his lifetime and shortly after.<sup>(4)</sup> I shall, in the succeeding pages, devote myself to a study of his dramas, nine in number, exclusive of the one written at the age of seventeen which I have not been able to consult. They were first collected and published under the title: *COMEDIAS DE DON ANTONIO DE SOLIS*, by Melchior Alvarez, Madrid, 1681; and this is the edition that I have used in my work, for the loan of which I am greatly indebted to my esteemed Professor, Dr. Hugo A. Rennert.

The plays of this dramatist, says Schack, were most famous in the epoch in which Spanish patriots, lovers of their national theatre, undertook its defence against the attacks of the Gallicists; and who, in order not to wound excessively their adversaries, elected those dramatic works least opposed to the precepts of Boileau. Some of the plays of Solis, of the "Capa y Espada" variety, preserve the unity of time, the action lasting twenty-four hours; and these were offered to their assailants, as proof that the barbarism of Spain was not as great as they maintained. <sup>(5)</sup>

---

<sup>(4)</sup> La Barrera, l. c., p. 374.

<sup>(5)</sup> Schack, l. c., vol, V, p. 184.

## II.—Analysis.

### I. LA GITANILLA DE MADRID.

ACT I. Don Juan, a native of Seville, attended by his servant Julio, has been absent from home for six months, supposedly studying law at Salamanca, but in reality leading a life of extreme licentiousness. His father, Don Pedro, becoming alarmed, arranges a marriage for him with Doña Isabel, his cousin, and orders his immediate return to Madrid, Isabel's home. Juan has never seen his cousin Isabel; but he is not pleased with the picture his father sent him of her, and therefore does not relish the proposed union. However, he returns to Madrid, accompanied by his life-long friend, Don Enrique.

The play opens with the entrance of Don Juan, carrying the picture of his cousin in his hand, and telling his servant Julio of his meeting with a gypsy, Preciosa by name, and of his love for her, which has increased his repulsion for the marriage proposed by his father. His friend Don Enrique, yielding to his importunities, has presented himself to Isabel as her cousin Juan, supported by the credentials of Don Pedro; and since neither she nor her brother, Don Alonso, had ever seen their cousin, this deception was very easily managed. Juan proposes now to persistently woo the gypsy maid, who has treated him with haughty coldness; meanwhile trusting that under favor of the name which Enrique bears, and the opportunities this opens up, he will so commit himself with Isabel, that he will be compelled to marry her. Preciosa has agreed to meet him on this night, providing he will discard his own clothes, and dress like a gypsy, in order to "make somewhat less disharmonious to her haughty bearing my unequal submission."

THE END

Now Preciosa approaches, and Juan immediately makes violent love to her, but she repels him and withdraws to call her father Maldonado, the "Count" of their tribe, in order that the ceremony of his initiation into their ranks may take place. To Maldonado's question whether he is already determined to become one of them, Juan replies: "I come willing to serve you truthfully, love has conquered me in a strange manner." So the gypsy clothes are sent for, and whilst Juan is undressing, Isabel's picture falls on the floor and Julio tries to hide it with his foot. Preciosa has noticed it, and at once becomes suspicious and wants the picture. Julio pretends that it is nothing—just an old picture of his master's patron saint. But Preciosa has noticed Juan's anxious look, and insists on having it. As soon as she sees Isabel's face and writing, she falls into a great rage born of jealousy, and accuses him of deceit; and all his excuses only serve to increase her anger.

The scene now changes to Isabel's house. Enrique, who goes here by the name of Juan, tells his servant Fabio of his growing love for Isabel, and that he can no longer continue towards her his coldness of manner, at first assumed through loyalty to his friend. When Isabel enters the room, she is greatly surprised to be received by Enrique with a warmth entirely at variance with his usual cold attitude. Alonso now leads in Preciosa, who at once recognizes Isabel's face as the original of Juan's picture. Therefore, in order to verify her suspicions, she drops the picture on the floor, for the purpose of comparison. Isabel picks it up, immediately recognizes it, and exclaims: "This is mine!" The scene ends in helpless confusion; Isabel determined to find out the truth; Alonso threatening a double vengeance on Juan for his sister's honor and for his intrigue with the gypsy; Preciosa almost beside herself with jealousy, and Enrique moralizing: "Into how many perils does a lie lead!"

ACT II. In an altercation between Preciosa and Juan, the latter denies that he has ever seen Isabel, but this only brings on him reproaches of obstinacy and deceit. At this juncture Julio comes to the rescue, and suggests that they together visit Isabel; if Juan is her lover then she will of course recognize him; if, on the other hand, she fail to recognize him, then his honor must stand vindicated. They both readily agree to this matter-of-fact test, and depart.

Meanwhile a similar scene of anger has been enacted at Isabel's house, between herself and the fictitious Juan, that is, Enrique. He denies vigorously that he gave away her picture, and stoutly maintains that he lost it, and it must have been found by the gypsy. At this point Juan and Preciosa enter, and Enrique becomes greatly alarmed. Isabel asks her who that man is with her, and she replies it is her lover, who is fond of telling her she is the most beautiful woman in the city; but remembering the beauty of Isabel, she has brought him to see her and then get his opinion. Preciosa is gratified to see that Isabel's perception of Juan is entirely lacking in recognition. To Isabel's question where she got that picture, Preciosa replies that one of their gypsies found it that morning. Both Isabel and Enrique are gratified by her statement, the latter exclaiming: Her lie agrees with mine. At this point the arrival of Don Pedro is announced, causing great consternation to both the Juans, who try to escape. But they are too late; Don Pedro meets them going out, recognizes his son, and of course asks for an explanation of the gypsy dress. Juan is perplexed, but Preciosa, with womanly instinct seeks to shield him. First bidding Don Pedro welcome, she tells him that this is Isabel's birthday, and the servants of her household are going to give that evening Cervante's comedy, *La Gitanilla*, for her entertainment, with Juan as the gallant. Pedro warmly approves of his son's attentions to his future wife. Juan declines to accompany him into Isabel's presence, because he does not wish to be seen by her in that dress.

Don Pedro is satisfied, and as Isabel is seen approaching, he at once dismisses him.

ACT III. Juan, in his proper dress, waiting for the arrival of his friend Enrique, tells Julio of his determination to go away with Preciosa. She now approaches and proceeds to draw a very alluring picture of the gypsy mode of life with its peaceful contentment and simple delights ; and assures him that, as her husband, he will soon be elected their " count." If, on the other hand, he prefers to remain with his cousin, then they must part here forever. Juan assures her vehemently of his love and admiration and promises to follow her. In the next scene Isabel is quarreling with Enrique, when the key is heard turning in a door. Isabel quickly retires, Enrique hides himself, and Don Pedro enters secretly. Just then Juan and Preciosa enter, but seeing his father they try to escape. Don Pedro, hearing a noise, calls for a light, which is quickly brought by Isabel. A couple of gypsy thieves who have been captured are now brought on the stage. One of them begs for mercy and says he will confess everything. He hands Don Pedro a box containing some jewels, a portrait of Isabel's mother, and a book which he bids him read at a certain page, which tells of the sudden disappearance of Isabel's sister many years before. The gypsy confesses that she was stolen by his band, and now restores her in the person of Preciosa. Her identity is established by a birth-mark, and she is accepted as a relation. Don Juan also makes a clean breast of it, and confesses how, for the sake of his love for Preciosa, he passed off Enrique under his name. All now ends happily, for Don Pedro gives his sanction to Isabel's marriage with Enrique, and that of Preciosa (or Doña Ana as she is now called) to Juan. Preciosa makes a final remark, presumably addressed to the audience in the theatre, that this play " relates the best adventures in years."



## II. EL AMOR AL USO.

ACT. I. Don Gaspar, a man of the world, has written a love letter to Doña Clara, and is reading the reply. Don Diego approaches, and asks Gaspar to reply for him in verse to a letter he has received from a lady. The latter consents, and upon inspection he finds that it is also from Clara, and worded exactly like the one he himself received from her. Ortuño chaffs his master about rendering that kind of a service to his rival, but is told that Diego, being a brother of Doña Isabel—another lady whom he loves—may be a useful ally in case he can make no progress with Clara. Now Don Garcia approaches, and begs Gaspar's help in a love affair of his. His father wants him to marry Clara, but he does not love her—he loves Isabel. However, he and her brother Diego are enemies, and since Diego is a good friend of Gaspar's, his help would be greatly appreciated. Gaspar promises his assistance, and appoints a meeting for the evening at Isabel's house. Ortuño rallies his master: "There goes your second love, what will you do now?" Gaspar replies: "I shall bestow my attentions elsewhere," and tells him of a serving maid he met in the park, and from his description Ortuño is aware that she is his own sweetheart Juana. So telling him this, he sympathizes with him because, contrary to the saying: the third is the charm, even the third is not for him. Gaspar replies: "Come see how I shall conquer all three—giving to Clara sorrow, to Isabel jealousy, and to Juana money"; and they leave.

Isabel enters, trying to check Garcia's advances, reminding him that he is to marry Clara. He replies that he does not love Clara, and therefore will not marry her, preferring Isabel's disdain to Clara's love. However, she declines to listen to him and refuses his escort to her carriage. He insists, but just then Clara enters, so he politely yields. Isabel, wishing to hurt Clara's vanity and arouse her jealousy, now

requests his escort, and he goes out with her. Clara bursts out in abuse of those deceitful creatures, the men, and sarcastically refers to "that saintly example" which her mother holds Isabel to be. In reply to her servant Juana's question whether she loves that man, she says she does not, but "beauty is recommended by the number of those fools they have around them, and each one that leaves they miss."

At this point her father, Don Mendo, enters with Gaspar, so Clara hastily goes out, and Juana covers her face, so as not to be recognized. As soon as Gaspar catches sight of her figure he makes violent love to her, without knowing who she is. She accuses him of flattery and deception, and discloses herself. "O beautiful Juana!" he exclaims, "that is the reason my heart felt so much at home." Just then Ortuño enters and is greatly enraged at this scene; so he gets his master away on some pretext, and Juana goes to seek her mistress. As she goes out, Clara comes in at another door, covered by her mantle, and Gaspar soon returns. Seeing Clara's figure, he imagines it is still Juana and resumes his love-making, declaring that he does not care for Clara, who becomes tiresome with her vanity. The latter is greatly chagrined and does not answer, so Gaspar approaches her, removes her mantle and is surprised to see Clara. She will have no explanations, but charges him with cruelty and deceit, and will have no more of him.

ACT II. Clara enters, expecting Gaspar, and speaking confidentially to her servant Juana, she tells her that at present Gaspar pleases her most, but still her heart is not hurt. Perish the old sort of love, she exclaims, and long live the "Amor al Uso!" Instead of Gaspar, Diego appears, saying that he found the door open, and, like an anxious lover, he could not resist coming in. Clara is terrified, and begs him to be gone before her father arrives, for whom the door was left open. Hearing Gaspar's voice outside, she

tells Juana to show Diego into the garden. Gaspar enters with his servant, and asks who that man was that was with her. Clara replies that she does not know, as she had left Juana alone in the room. The latter, understanding her mistress' hint, says it was the man whom she is to marry; and this arouses Ortuño, who threatens to kill him. Within, Clara's father is heard calling, and all become excited; Clara, urging Gaspar to protect her honor, goes out. Don Mendo enters and threatens Gaspar, who alleges that he was with Isabel, but Diego coming in, he escaped to Clara's house next door. Diego in the garden hears this, and is greatly surprised; and Don Mendo taking the light, goes to see if Clara is asleep, in order to verify Gaspar's statement. On his way out he sees Diego running, so returns to Gaspar and urges him to get away, as Diego is still after him. Gaspar goes, but is enraged at Clara's deception; and Diego also is sent away. Mendo resolves to move away on the following day to some place where there are no neighbors.

ACT III. Gaspar and Ortuño are discussing the events of the previous night. The former has made up his mind that he prefers Clara to Isabel. Juana comes with a message from Clara, saying that she wants to see him in order to give him an explanation of the preceding night. Gaspar immediately makes love to Juana; and while thus engaged Isabel comes in, and reproaches him for it. He replies that he was speaking with her about past things; "but now your beautiful eyes so overwhelm me, that my only pleasure is to be your slave." As Diego is now seen entering, Isabel covers her face, dismisses Gaspar, and goes away by a circuitous route. Diego suspects that it is Clara, so he determines to follow. Clara is sitting in her room, lamenting her father's insistence upon her marriage to Garcia, when Isabel enters hurriedly, apologizes for and explains her intrusion, begging Clara to take her mantle on her arm in case Diego follows, and goes into

another room. Diego does follow, and seeing Clara with the mantle, believes her to be the one he was following, and reproaches her for being with Gaspar. This gives her a true idea of Isabel's conduct; so she meditates vengeance on both Isabel and Gaspar; and when the latter enters, she bids Juana lead Isabel to the window, that she may see them together, and suffer the pangs of jealousy. True to his character, Gaspar at once begins his love-making, and Clara draws him on, in order to increase Isabel's agony. Hearing a noise outside, he goes to the window, and sees Isabel. Both women score him severely for his deceitful ways, and call upon their sex to abhor all men. But he has at last really fallen a victim to love; so asking Isabel's forgiveness, he offers his affections to Clara. Don Mendo enters, with Diego and Garcia; and everything being now satisfactorily explained, marriages are arranged between Gaspar and Clara, Garcia and Isabel, Ortuño and Juana, and Diego and Garcia become friends again.

### III. AMPARAR AL ENEMIGO.

ACT I. More than two years before the action of the play begins, Don Carlos Pacheco, fleeing from a certain lady, left Madrid for Flanders, where he lived for a time under the assumed name of Don Lorenzo de Alvarado; but upon her death he returned home and resumed his own name. Shortly after this he met the beautiful Doña Leonor and fell in love with her. Although she accepted his attentions, he thought he had a rival; and meeting him near her house one day, he challenged him to a duel, and left him on the field for dead. Thereupon, without seeing Leonor again, he fled from Madrid, telling his father that he was going to Valladolid, to marry his cousin Violante, and leaving to his friend, Don Fernando, the task of informing Leonor about his departure, and of ascertaining who the dead man was. Upon his arrival at Valladolid, he has again assumed the name of Don Lorenzo,

and the play opens with his receipt of a letter from his friend Fernando, saying that he has been unable to find out who his adversary was ; but as he did not die of his wounds, there is no occasion for Carlos' continued absence. Fernando also informs him that Leonor will shortly be in his city on a visit with her father. This news troubles him ; but he resolves not to see her when she comes.

Don Diego enters with drawn sword, and just as he is about to strike Carlos, he recognizes his old-time friend Don Lorenzo of Flanders, and apologizing, says he is in pursuit of a man who was seen to enter there. Carlos assures him no one came in, and bids him search for himself. He finds no one, and in answer to Carlos' request for an explanation says that shortly after Lorenzo's departure from Flanders, he received word from Madrid that his sweetheart was intriguing with another man ; but mentally he adds : although it was my sister, I will be silent about this. Hastening to Madrid, he found a man talking to her in the garden, and in a duel with him, he was wounded and left for dead. Creeping painfully to the convent, he was there restored to health ; and having learned that his enemy's name is Don Carlos, he has traced and followed him to this city for revenge. Now he begs his friend Lorenzo to help him find this man. Carlos admits that he knows him well, and promises to effect a meeting between them. Diego thanks him warmly, and also begs him to write a letter for him to his mistress, as he cannot yet use his wounded hand. Carlos thinks this letter will be for Leonor, so agrees also to do this, in order to "avenge his jealousies."

In the next scene Leonor enters, mourning to her servant, Elvira, her utter loneliness since Carlos' absence ; and complaining of his senseless jealousies, since she did not even know the man whom Carlos supposed to be his rival. Violante enters with her servant, and Muñoz comes up to her with the note which his master has written for Diego. Leo-

nor recognizes him, and seeing him hand the note to Violante, in a fit of jealousy she snatches it away from her. Violante strongly protests at this rudeness; but just then her father Don Pedro arrives, so she goes away. Leonor reads the note, and seeing it signed with Carlos' name, tears it up in anger and leaves.

ACT II. Violante is pondering over the strange conduct of the woman who snatched the note from her hand, when Leonor enters, veiled, and begs to be concealed from a man who is following her, and by whom she does not wish to be seen. Violante conceals her, but is amazed to see Diego enter. She asks him whom he is seeking, and he replies, "You, of course"; but she accuses him of lying, and tells him to leave the house and never see her again. When he is gone Leonor is called back, and they recognize each other. Violante now surmises the reason for her previous rude action, but she treats her politely and pretends not to know her. Leonor thanks her for her kindness and requests to be allowed to stay until her pursuer, who is seen standing in the street, goes away. Each soliloquizes on that cruel fate which compels Leonor to ask favor of her rival in the affections of Carlos, and Violante to shelter her enemy. Leonor has fallen asleep, and Diego and Carlos enter. Whilst Diego is gone to speak to Violante, Carlos sees Leonor, and when she awakes they fling reproaches at each other. Meanwhile Don Pedro has discovered Diego, who, calling upon Carlos for help, flees with Violante before the wrath of her father. Don Pedro is surprised to see his nephew there, but the latter is equal to the occasion and says he has only just arrived in Madrid, and has at once come to pay his respects to his uncle. As no preparation has been made for his reception, Carlos is invited to return on the morrow.

ACT III. Diego asks Carlos to shelter the lady whom he carried off until he can take her to a convent. Carlos con-

sents reluctantly, and Violante comes in veiled. He mistakes her for Leonor and reproaches her for her conduct, but just then Leonor enters and calls him by name, so he reasons that she must be his cousin Violante, and determines to revenge himself on Diego. Leonor will not believe his story of her presence there, and a painful scene follows. When Diego re-enters, Carlos reveals himself as the Don Carlos of Madrid. "And now," he says, "not only does Diego seek Carlos, but Carlos also seeks Diego, so draw your sword!" But this is averted by a timely explanation from Leonor regarding their various relationships, and happiness is restored. Carlos is united with Leonor and Diego with Violante

#### IV. EL DOCTOR CARLINO.

ACT I. Don Lope, upon the occasion of his last visit to his beloved Doña Leonor, perceived a strange man steal in and rush through the garden into her room. He was deeply wounded by her seeming duplicity, and later accused her hotly of deception; reminding her that for some time past he has loved and admired her, contrary to his father's wishes, who desired him to marry his cousin Doña Clara of Seville. But moved by Leonor's tears and entreaties, he has remained here in hiding at Doctor Carlino's house, only to be made a fool of by her wantonness. She earnestly assures him that she is innocent, and that the intruder was as complete a stranger to her as to him. Now, she declares, her honor is in her lover's hands, and he must defend her, since she dare not return home. He therefore decides to take her to Doctor Carlino's house, and keep her in hiding there until this affair should be forgotten.

Now the Doctor enters, leading in Don Diego, whom he invites to continue his narrative. The latter informs the Doctor that recently, while in Seville, he fell in love with the beautiful Doña Clara. Hearing that she was engaged to marry her

cousin Don Lope, whom she was daily expecting, he boldly called upon her late one evening, announced himself as her cousin, and was favorably received. Soon afterwards he brought her here to Madrid; and last evening entered his father's house by the garden door, and ascended into his sister Leonor's room, to confide his story to her. But becoming aware that his presence was observed, he escaped, not caring to meet his father at this time. Now he begs the Doctor to conceal them in his house until he shall have arranged matters satisfactorily at home. The Doctor consents to do Diego's wish; and the latter requests to be known, while in his house, as Don Lope.

Carlino, left alone, soliloquizes on his past history; how formerly, in Cadiz, he was the servant of Doctor Carlino, whom Góngora wrote about; and upon his master's death he came to Madrid, assumed his name and fame, and has boldly practiced his impostures without detection, and with very lucrative success. When Diego now enters, with Clara, Leonor recognizes her brother and hides in dismay. Lope also recognizes him as the man he saw entering Leonor's chamber; and seeing her now hide from his presence, he is confirmed that it must be her lover, and becomes enraged. He determines to find out the truth of his suspicions, and begs Diego for a few words. The Doctor determines not to allow them speech together, as it might breed trouble, so he immediately intervenes and says "Don Lope, your father is coming." They both fall into this trap, each thinking it is his father, and excitedly they rush out, one at each door.

ACT II.—Don Pedro enters, recognizes his son, and asks him how it is he has not seen him before, and why he has not brought his cousin Clara to Madrid. Lope is dumb-founded, but the Doctor comes to the rescue, and tells Don Pedro that his son arrived in Madrid only last night, with his cousin Clara, and that they were just about to proceed to his house. Lope



is amazed at this fabrication ; but his father overwhelms the Doctor with thanks for his kindness, and goes away. Then the Doctor instructs Lope to take Leonor home with him, and, since his father has never seen her or Clara, to palm her off as his cousin.

Don Pedro later returns for his son, and seeing Casilda, announces himself, and begs to see Clara. Casilda thinks he is Diego's father, so fetches Clara, who is taken to Don Pedro's house. Leonor has secretly come in during this interview, and seeing Clara with Lope's father, she feels sure that Lope has accused her of improper conduct in order to shelter himself behind it. In her distraction she contemplates suicide, seeing no other honorable course open to her. The Doctor returns to carry out his plans with regard to Leonor, and is astounded to learn of Clara's removal. Leonor insists on going out to search for Lope, but just then Diego comes in to see Clara, and recognizes his sister in astonishment. To his inquiry regarding her presence here, she remains dumb ; but the lying and resourceful Doctor comes as usual to the rescue, and tells him that he himself is the cause of it. By his secret visit to his sister's room he placed her life in jeopardy, and she fled from home in terror. Diego feels remorse, and determines to set things right by explaining the affair to his father, and he takes Leonor home.

ACT III. Lope learns from Casilda about his father's visit and removal of Clara ; so he goes home to see her, under the impression, of course, that it is Leonor who was removed. His arrival being announced to Clara, she joyfully enters, expecting to see her lover Diego, whom she only knows by the name of Lope. Their meeting is one of surprise ; each remembers to have seen the other at the Doctor's house under suspicious circumstances, and each wonders how they come to bear the name they meet by. When Diego and Leonor enter, a scene of painful surprise and jealousy follows

their mutual recognition. Diego challenges Lope to a duel, but at this critical juncture the Doctor enters and sets things straight. He acknowledges that in all this he acted like an impostor, but his whole life is a fraud, and "he must eat." However, they forgive his deceptions, and the lovers are reunited.

#### V. UN BOBO HACE CIENTO.

Act I. Don Luis, four days previous to this, met a lady in the park, and overcome by her grace and wit, fell a victim to her charms. While he was with her again on this day, two masked men appeared, and scanned her so closely that he asked them what they wanted. For reply they made a lunge at him; but he was quick to parry and thrust in return.

In the next scene, while waiting for his sweetheart, his friend Diego comes with two ladies closely veiled, and Luis imagines it to be his lady of the park. Diego tells him that these ladies asked to be conducted to him. In reality it is Doña Isabel, a lady in love with Luis, and her servant Inez. While Diego stands aside, in the hope that he, in like manner, may be favored with a visit from Isabel, whom he loves, Luis makes violent love to and addresses her as his lady of the park, much to Isabel's surprise, who finally decides to remove her mantle and observe the effect. But at this juncture her brother, Don Cosme, the "fool" of the play, is seen approaching, so she and her servant beat a hasty retreat. Diego agrees to follow and conduct them to his room, where Luis can meet them later on, giving him the key to his room. Cosme comes up and tells Luis of his love for a very beautiful lady, who turns out to be his own lady of the park; it also develops that he was his antagonist in his recent duel.

The following scene shows Diego leading the veiled ladies into his room; and locking the door on them, he goes away to meet Isabel. Soon they hear women's voices in the adjoining room, and as they cannot get out, they hide them-

selves in terror. It is Diego's sister, Doña Ana, the lady of the park, and her maid Juana. When Luis comes, he sees Ana, who is very much surprised to see him. He quickly recovers from his confusion, and assuming an injured air, asks her how it stands between her and Cosme. Ana retorts by accusing him of coming here to see another woman, and Isabel, unable to bear this any longer, calls on Luis to open the door for her. Her appearance causes great consternation to all, and also to Diego and Cosme, who now appear. Ana, with a sudden impulse, shields Isabel by saying to her brother Diego that she had called in to see her, and they had retired to his room to get a view of the street, when two veiled ladies, who had been in the room, escaped past them, and Luis came in by the other door to visit these veiled intruders. She pretends to be very angry with Luis for his deception, and with her brother for lending his house for such a purpose; and walks out, beckoning to Cosme to follow her. All stand dejected at this turn of affairs, except Cosme—he has been singled out among them all for her favor.

ACT II. Diego is clandestinely visiting Isabel during the absence of her brother, and Martin is outside keeping a lookout. Meantime Cosme is also arranging a clandestine visit to his sweetheart Ana. Giving a ladder to his servant Juancho and some money, he sends him to bribe Ana's servant Juana. Soon Isabel and Diego come out in terror, fleeing from Cosme, who, sword in hand, says: "While rehearsing a pretty speech, offering my hand to Ana, I am also rehearsing a sword play to use on my rival; I hope my sister is not frightened, but she must be asleep." Juancho now returns, and tells his master that Juana has been bribed; and Cosme locks the door and goes out.

In the next scene, while Luis is with Ana, they hear a knock on the balcony, then the window is forced open and Martin comes in. Bidding his master hide quickly, he says

that Diego is about to enter, sword in hand, having seen the ladder below. Luis, of course, suspects Ana of wrongdoing ; but being a gentleman and in love with her, he bids her hide and he will protect her. In a moment Isabel enters veiled, to ask Diego to protect her against her brother, since he was the cause of her plight. Soon after, Cosme enters ; having found the door open he has come in that way rather than risk his head by way of the ladder. Diego, after smashing the ladder, comes in, and seeing Cosme with the ladies, asks for an explanation. Cosme replies that the ladder was placed outside for his visit to Ana, whom he found waiting to receive him. Isabel secretly begs Diego to shelter her ; so he arranges to take her to Luis' house over night, and in the morning take her to a convent. As soon as they go Luis and Ana have a quarrel ; she declares that she is entirely innocent, and time will prove it. He, however, cannot believe that such a fool as Cosme could have done all this without her consent.

ACT III. Cosme has found out that his sister is in hiding with Diego, so determines to kill him and "every Diego from pole to pole," and goes into the house to write the challenge. Meanwhile Juana is in search of Luis with a note from her mistress Ana, but she drops it on the way, and Juancho picks it up, thinking it is for Cosme. When the latter returns, Juancho gives him the note, and when Luis enters, Cosme asks him, as a mutual friend, to deliver the challenge to Diego, but by mistake gives him Ana's note. When Diego reads this note he becomes greatly disturbed, and goes out angrily in search of his sister. Luis concludes that Diego's displeasure must be due to something disagreeable Cosme has said in the challenge. Cosme soon rushes in and tells Luis that by mistake he gave him a note from a lady, and wishes to change it. Being told it is too late, he goes hurriedly after Diego to prevent him, as he says, from kicking

his sister, and then making him marry a kicked woman ! Luis has no doubt the letter was from Ana, as the disturbance of Diego on reading it testifies ; but " who would say that such a beautiful woman made such a bad choice ! " he exclaims.

The next scene is at Luis' house, where Isabel is a temporary guest. Cosme comes in in search of Luis ; and when Diego enters, Cosme takes him to task about stealing his sister, but Diego impatiently demands from him an explanation of his relations with Ana. Cosme admits that all he did was without Ana's knowledge or consent ; Juancho also explains the finding of the note. These explanations result in a general reconciliation : Luis and Ana become reunited, and Isabel accepts Diego's offer of marriage. Cosme has the last word : " Now see if I am a fool ; I retain my liberty, and make the others get married."

## VI. EURIDICE Y ORFEO.

ACT I. Prince Aristeo, of Arcadia, having heard reports of the wonderful grace and beauty of the Infanta Irene, of Thrace, sends his servant, Fabio, to make investigations, and to ascertain what rivals he has for her affections. Impatient at Fabio's delay, Aristeo goes *incognito* to Vizancio, the court of Thrace, and enters the stage, hidden in a mantle, beckoning to Fabio to follow him to a secluded spot. Fabio is terrified by the apparition, but follows, and is surprised to find his master. The latter tells him the reason of his abrupt arrival, and requests the news. Fabio informs his master that the Infanta is even more beautiful than reported ; but he has a rival in the person of Prince Felisardo, of Macedonia, who is now here and giving feasts in her honor. Aristeo replies to this that since Fabio's departure, a fortnight before, something has happened which has caused him to forget Irene. On his way to Thrace, while shooting in the woods, he

found a very beautiful woman lying asleep under a tree. As he stood gazing at her in admiration she awoke, and seeing him, hastily fled. He tried to pursue, but she was too fleet for him; and now, burning love for this woman has conquered his heart. In reply to Fabio's question, he says he is determined to find her again, or he will lose his senses. So they agree to go to the place where he saw her. Just as they start, they hear voices in dispute, and a picture thrown out of the window drops at Aristeo's feet. He picks it up, and finds it is the picture of his divinity; and Fabio also recognizes her as Euridice, the wife of Orfeo, the wonderful singer of Thrace; but, he tells his master, "They love each other passionately." "My love," the prince replies, "Is strong enough to overcome these obstacles." Just as Fabio is about to lead the way to her house, Felisardo comes up and requests Aristeo to return the picture to him, which the latter declines to do, and swords are drawn, but the approach of Irene causes the postponement of the duel. Felisardo had thrown the picture out of the window to avert Irene's jealousy.

Orfeo now comes, lamenting to his servant Anfriso the loss of his wife's picture, which dropped out of his pocket, and tells him not to mention this to her. She approaches, looking very dejected, and Orfeo sings to her to console her; after which they both fall asleep, but soon awake in terror from horrible dreams. Euridice dreamed that she was awakened by a man, from whom she fled, but seeing death in front of her she fell into the man's arms. He dreamed the same thing about her, and also saw her dead in this man's arms. While they comfort each other a man rushes in with drawn sword, and they recognize him with horror as the man of their dreams. It is Aristeo fleeing from a mob who had come to the support of Felisardo during their duel. He begs Orfeo for shelter, so they take him to their home, lock him in, and Orfeo goes to pacify the mob.

ACT II.—Aristeo and Felisardo are again at their duel, and the picture hangs on the tree to become the property of the victor. Meanwhile Irene and Sirena, her servant, come up behind the tree and remove the picture, with the combatants in pursuit. Irene recognizes the picture as that of Euridice; Felisardo snatches it from her and throws it away. Euridice later comes in and recognizes it as the one she gave her husband, so when he presently enters she greets him with displeasure and angrily asks for the picture. His reply is confused, so, calling him traitor, she bids him pick it up, where it was thrown by the person to whom he gave it, and leaves in great grief. After picking it up and trying to clean it, he follows her. Euridice, in her flight, meets Aristeo, who makes advances which she repels in great dread, and in running from him she falls down. He tries to pick her up, but she struggles, and in doing so arouses a snake which bites her and, overcome by the poison, she falls into his arms. He does not know of the snake and thinks she has yielded to him, but seeing her white and cold he becomes greatly alarmed. Now Orfeo arrives, and with a supreme effort she throws herself into his arms with the words, "Orfeo, my husband, a snake has bitten me!" and expires. Thus their dream has come true, and Orfeo gives loud vent to his sorrow, which brings all the other characters on the stage, and amid cries of woe they carry the body to the temple of Diana.

ACT III. Aristeo, haunted by Euridice's memory, enters a cavern to consult the sage Tebandro, while Fabio remains outside and soon falls asleep on a rock. Presently he awakes in terror and calls on Aristeo, who comes out and tells him that the sage has given him good hope. Through the instrumentality of her husband, Euridice will be brought back from the dead, as beautiful as ever; but her continued stay depends on the condition that her husband must not look at her until they get out of the city.

Orfeo now comes in, lamenting his great loneliness without Euridice ; but suddenly Aqueronte, the pilot of the lower regions, appears, and takes him to the abode of Euridice, whence he finally rescues her, and she returns to life. They are next seen in the country, walking behind each other ; and he mourns the fact that he may not look behind at her. Aristeo and his servants, masked, are posted at the place where Tebandro told him he would see her ; and when she approaches, they glide out noiselessly, gag and bind her and carry her off. Orfeo continues talking, but not receiving any reply, his anxiety and curiosity overcome him, and he turns round to look. By that time her captors have her well out of sight ; and not seeing her, he attributes it to his breach of the conditions, and laments sorely. However, he hears her voice in the distance calling him, and hastens in that direction.

In the next scene two men with drawn swords approach, and in an opposite direction a blind-folded woman is seen groping her way along. While Sirena goes to bring the woman in, Orfeo and Felisardo enter, and in reply to Irene's questions, Orfeo says that while running in pursuit of his wife, he was attacked in the woods by a band of masked men. Drawing his sword, he killed one of them, but would have perished, had not Felisardo come to the rescue and saved his life. Fabio now rushes in and announces that his master has been killed ; and Orfeo says : " This is an act of the gods, because he sought to dishonor my wife." When Sirena leads the woman in, Orfeo is overjoyed to see his wife. Great rejoicing follows this happy termination ; and Felisardo, for his timely assistance to Orfeo, is rewarded by Irene with her hand.

## VII. EL ALCAZAR DEL SECRETO.

ACT I. The scene is laid in Cyprus. In the distance are seen Rugero, prince of Crete, and his servant Turpin, tossed about in a small boat ; finally, effecting a landing, they jump



off the cliff and appear on the stage, where Astrea, princess of Epirus, and the sage Alcina, are talking. Seeing the ladies, Rugero approaches and asks them if they know the original of the picture he carries in his hand. Astrea recognizes it as her own, and taking off her veil she discloses herself to his gaze. He is thunderstruck, and begs to be told who she is. She replies : " I am one whom Heaven has warned to flee from you," and at once runs away. Rugero follows in pursuit, but she out-distances him, and reaches a rock, which opens at her touch and closes again after her entrance into a grotto. Rugero tries to force the rock ; but the voice of Sigismundo, prince of Epirus, is heard from within, rebuking the bold intruder. After an instant he emerges with a drawn sword ; but upon coming up, they recognize each other amid great surprise. Rugero tells about the pursuit of his adored mistress, for whose sake he has abandoned his fatherland, and become a wanderer. Sigismundo in turn tells his story, how, being defeated in battle with Fisberto, the king of Cyprus, he was thrown into the sea ; but escaping from his perils, he finally reached shore with only one servant, and found himself in a grotto, at the end of which Alcina met him and informed him he was in Cyprus. Repairing one day to the temple of Venus, he beheld the beautiful Diana, princess of Cyprus, the daughter of his old enemy, and fell in love with her. Fearing to disclose his own name, he assumed that of Rugero, prince of Crete ; and now for six months he has been secretly courting her by that name. In answer to his entreaties, Rugero vows to support him in the assumption of his name, and to guard his secret.

In the next scene Fisberto, king of Cyprus, comes to consult Alcina regarding his daughter. The oracle of Venus had told him that she was fated to marry Sigismundo, his bitterest foe, and the slayer of his son. In order to avert such a fate, he has offered her hand and the succession to the throne, to any one who would kill Sigismundo. For greater security

he has placed her in the grotto underneath the palace known as the "Alcazar del Secreto;" and he urges Alcina to use every endeavor for her preservation.

Now Diana appears, to meet her lover; and while waiting, Astrea comes out of the grotto, to her great astonishment. Being questioned, Astrea tells who she is, and of her recent adventure while escaping from her lover Rugero, prince of Crete. At the mention of his name Diana turns pale, which Astrea notices, and concludes that he must be her lover also; and they both suffer the torments of jealousy. Rugero becomes the object of their reproach; but their mutual sorrow has brought them closer together, and Diana offers Astrea her protection, in return for which Astrea will teach her to forget—by forgetting.

ACT II. Sigismundo and Rugero are discussing their plight, and the latter resolves to go away but is urged to stay. Lisidas enters, soon followed by the King. Lisidas knows Sigismundo's identity, but has promised secrecy to Alcina. To the king's question the former replies that these men are the prince of Crete, attracted to Cyprus by the report of Diana's beauty, and his servant. The king tells him to inform the prince that not until he has killed his enemy, Sigismundo, will he sanction his suit. Sigismundo, meanwhile, greatly fears that Lisidas is telling the king the truth about him, and so he and Rugero determine on flight. They first go to the grotto to see the ladies, and while Rugero remains outside Sigismundo goes within, where Diana meets him. She hands him Astrea's picture to note his behavior, and he immediately recognizes his sister, and in much alarm asks where she got it. She has seen his color fail, so, suspicious of him, she offers to bring in the original, and goes out for Astrea. Meanwhile Rugero, becoming impatient at his long absence, draws near and says, "Is it not time for us to depart"? Receiving no reply he comes closer, and is mortified to see

in his hands the picture which Astrea carried off with her. Diana re-enters, leading in Astrea, who at once recognizes her brother, and they are both dismayed. Diana, seeing a stranger, wonders who he can be, and Sigismundo jealously misinterprets her look of curiosity at Rugero, while she similarly regards his observation of his sister. They all stand bewildered, when Alcina enters and bids them all follow her.

ACT. III. Sigismundo tells Rugero how he got the picture, and while they are talking, Fisberto and Lisidas enter. They all repair to Alcina's cavern, where the king tells Sigismundo of the conditions required of him for winning his daughter. Alcina sings, "The life of Sigismundo shall be a happy sacrifice, and the 'Secreto del Alcazar' is the road to the secret." Sigismundo thinks he understands her song, so he bids the king follow him and he will accomplish the condition. Soon Sigismundo returns, followed by the king with drawn sword, and to the dismay of his sister and Diana, tells them that he is going to sacrifice his life for Diana's sake, that she may be free. But Alcina appears and announces that it is by the will of the gods that Sigismundo has won Diana's love; and this is the secret which was to release Diana from her captivity. Fisberto accepts the divine decree and gives his sanction to their union; Rugero and Astrea are also united.

#### VIII. LAS AMAZONAS.

ACT I. Astolfo, imprisoned from infancy in a cavern, now resolves on escape; and loosening a large rock from the mouth of it, emerges and leaps down from a height, with the words "Death or Victory." Momentarily dazzled by the unaccustomed bright sunlight, he soon recovers his sight; and is delighted in recognizing the various objects of nature which he had learned to know from his books. Suddenly Lucindo, a clown, falls in terror at his feet, mistaking him for some animal, from his fierce appearance and dress of skins;

but Astolfo assures him that he is a man like him, and asks where he is. Lucindo replies that they are in the woods of Scythia, the abode of the Amazons ; and then, in a lengthy manner, he describes their origin, customs and mode of life. Continuing, he relates how his master Polidoro, Prince of Sarmatia, having seen a picture of Queen Menalife, fell in love with her beauty, and setting out with only himself as attendant, they reached this country a few days ago. Just before entering the town they fell asleep, and were surprised and carried off by the Amazons, and he fears the prince has been killed.

While they walk along, talking, they approach a camp of soldiers from Sarmatia, under Captain Aurelio, who have come to war against the Amazons. From certain signs given them by the oracle at Apollo, they recognize in Astolfo their promised leader, and they hail him as general. He places himself at their head, amid the shouts "Long live Astolfo" ; but by his direction they change their cry to "Death to the Women" !

In the following scene it is shown that Polidoro is still alive, and very much in love with the queen, Menalife, who admits her love, but declares he can only win her under one condition. Her cousin, Miquilene, is constantly plotting against her throne ; if he will kill her, then she will surrender to him —if not, he himself must die.

Miquilene now comes in, at the head of a band of Amazons, and an old man, Indatirso, in chains. It appears that Talestres, their late queen, gave birth to a son ; and contrary to their custom to destroy all male offspring, she allowed him to live concealed in a cavern, where this old man took care of him. Miquilene makes an impassioned appeal to the Amazons to remove Menalife from the throne, and to elect in her place a leader worthy of the crown. To this the Amazons reply with a shout : "Hail to the great Miquilene" ; which she bids them change to : "Death to the Men."

ACT II.—Astolfo begs Aurelio to teach him how to deal with those terrible and cruel creatures, women. Aurelio assures him that their power only consists in their beauty, which compels men to do their will. Wearied and sad, Astolfo lies down in the wood, and is soothed to slumber by the sweet music of the women. Miquilene comes out and, gazing at him, the natural instinct of love creeps into her heart. For a while she indulges herself in amorous thoughts, but suddenly realizes that this is a man, one of their born enemies, and rallying her drooping courage, she takes aim at him with her bow and arrow. But something, she knows not what, detains her hand, and again she whips her flagging courage, determined to kill him in his sleep. Just at that moment he wakes up and seeing her says, "Who are you, beautiful divinity?" "A woman I am," she replies. "A woman!" he repeats. "Now must my eyes indeed dread what my ears already fear." They are drawn nearer and nearer together by the bonds of love, when suddenly they realize their position and order each other away, but only in seeming earnest, for already they cannot bear to part. Within are heard voices calling them by name, and Miquilene, not wishing to be seen, retires, after getting from him the assurance that he will not forget her and will remain true.

Indatirso enters in search of Astolfo, whom he missed from the cavern. He is overjoyed at finding him, and after telling him, in answer to his question, the story of his life, he bids him beware of Miquilene, the most cruel and relentless of the Amazons. Heartsore because of this warning, Astolfo goes to the secret subterranean passage, built by his mother, where he will stay in hiding during the progress of the coming war.

ACT III. It transpires that Indatirso was formerly a faithful servant of Polidoro's father. Through the deceitful machinations of some of his fellow-servants, he was compelled

to flee from the country to avoid the king's anger ; and he has now been in this region for many years. Last night, he informs Polidoro, he overheard the queen's conversation about having seen him with Miquilene, and she has sworn to take his life. **Feeling** that he has been chosen by heaven to be the instrument of his **deliverance**, he has come to rescue him ; and tells him of the secret passage, by **means** of which he can escape ere it be too late.

In the next scene a battalion of soldiers comes out, with Astolfo at their head. He makes an impassioned speech to them, in denunciation of the Amazons, and calculated to inspire their courage. Polidoro questions Astolfo's authority, and a scene of great tumult follows ; the Amazons inside shouting: "Death to the Men !" To which the soldiers outside reply : "Death to the Women !" By accident Astolfo and Miquilene meet ; and, after mutual explanations, they become friends and lovers again. Meanwhile Polidoro and Menalife have also come to an understanding ; and so, when the opposing armies meet, their battle cry is changed to "Long live the Men !" from the Amazons, and "Long live the Women !" from the soldiers. Indatirso tells Menalife about her relationship to Astolfo, and war is averted by the union of the latter with Miquilene, and his succession to the throne of the realm, and the overthrow of the Amazon dynasty. Polidoro takes Menalife with him to Sarmacia, and makes her his princess.

#### IX. TRIUNFOS DE AMOR Y FORTUNA.

This "Comedia" is in reality an allegorical drama, partly resembling a morality of the older period, and partly a modern masque. It consists of a series of spectacular scenes in which the mythological characters Diana and Jupiter, Psyche and Venus, and the allegorical characters Happiness and Adversity, are among its dramatic personages, including two choruses. In a tableau entitled "The Forest of Fate," Amor

and Fortuna are seen hovering in the air, over Endymion, Prince of Caria, and Siques, Princess of Cyprus, who are lamenting their misfortunes. Amor and Fortuna have a wordy contest over their respective influence on mundane affairs; and finally they agree each to take one of these unhappy creatures under their especial protection, and see which comes out triumphant. Amor elects Siques, to make her very fortunate in spite of the enmity of Fortuna, and the latter elects Endymion, whom she will make very successful in love, even though Amor be against him. After a number of brilliant tableaux, the matter is referred to Jupiter for his adjudication, each of the contestants claiming to be the winner. Jupiter, however, bids them all join hands, and their union is signalled by an outburst of applause, amid the song of the two choruses: "Worthily are joined together the triumphs of Love and Fortune.

### III.—Criticism.

The point that most strikes the attention of the careful reader of these plays, is the general sameness of the plots. We have no reason to doubt that they were all performed on the stage, and very likely with success ; but it is doubtful whether they would achieve any success to-day. Even if they were adapted in a general way to meet our modern requirements, they would need the elimination of a great deal of material probably considered necessary by the author. As they stand, they are full of intrigues, adventures and surprises of a sort which particularly characterized the Spanish drama of that period ; but they are noticeably deficient in originality. Hence the reader feels a sense of weariness, long before he comes to the close, arising from the monotony of the plots and the too oft recurring scenes of jealousy. Disguises, too, abound in them, exhibiting a series of bold, but sometimes not very dexterous impostures, but which invariably give rise to fresh jealousies. The more or less facile development of these intrigues, constitutes the frame-work of the plays.

To illustrate what I have said regarding the sameness of the plots, I shall point out a few of the dramatic incidents which Solis makes frequent use of, as my analysis of the plays shows :

- (a) Assuming another name :  
*Gitanilla ; Amparar ; Carlino ; Alcazar.*
- (b) A picture reveals the deception :  
*Gitanilla ; Euridice ; Alcazar.*
- (c) Bribing a servant to facilitate intrigue :  
*Amor ; Un Bobo ; Euridice.*



- (d) Duel scenes :  
*Amparar ; Carlino ; Un Bobo.*
- (e) Lover jealous of sweetheart's unknown brother :  
*Amparar ; Carlino ; Alcazar.*
- (f) Cousin whom hero has never seen, but engaged to marry :  
*Gitanilla ; Amparar ; Carlino.*
- (g) Unconventional first meeting of the leading characters :  
*Gitanilla ; Un Bobo ; Euridice.*

Solis embodies in his plays the general forms of character which were in vogue during his period. (\*) The "viejo," two or three lovers, two or three ladies, together with a suitable number of servants and maids, are the standing characters constantly introduced, with no variety except in the names and situations. One of the servants is generally, but not always, the "gracioso," and his part is to parody, or make fun of, the doings and sayings of his master. As a rule he furnishes the comic element which is generally of quite an amusing nature. The forms of character are, hence, quite general and lacking in individuality; but, although these plays cannot be regarded as pictures of character, they contain characteristic traits which arise out of the natural course of the intrigue in its various modifications. His leading men and women are tame, insipid sort of creatures, constantly involving each other in petty deceptions, out of which they emerge in only a spiritless fashion—the men in spasms of rage, and the women in sobs and tears. Solis so entangles one incident with another, accumulating one intrigue upon another, that the principal characters are constantly plunged into embarrassments of divers kinds. Some of these

---

(\*) History of Span. Lit., by F. Bouterwek ; trans. by Thomasina Ross ; (London, 1847) ; p. 266.

dramas, however, contain good descriptive narrative, notably "La Gitanilla," through the introduction of which, says Bouterwek, (7) speaking of Calderon, nearly all the Spanish comedias of the same class bring to mind their original relationship with novels.

The plays under consideration, which, in the edition I have used, are qualified as either "Gran" or "Famosa," consist each of three acts (*jornadas*), and are all written in verse. They embrace the three classes of the "Comedias Humanas," which were current at that time, viz. (1) "Com. de Capa y Espada;" (2) "Com. de Figuron;" (3) "Com. Heroicas." The first embraces the following plays: La Gitanilla, El Amor al Uso, Amparar al Enemigo; the second includes El Doctor Carlino; Un Bobo Hace Ciento; while the third group contains Euridice y Orfeo, El Alcazar del Secreto, Las Amazonas, and Triunfos de Amor y Fortuna.

"Comedias de Capa y Espada" are founded on subjects selected from the sphere of quasi fashionable life, its personages usually being no higher than those who wore the cloak and sword. They deal with the ordinary events of life, and exhibit in a way the manners of the age. From their nature the comic element is the chief one, and in fact, they could just as well be named intrigues. The best of them, and, indeed, of all his plays, is, in my estimation,

LA GITANILLA DE MADRID.—The time of the action is confined to twenty-four hours, as a passage in the third act (page 332) informs us; but a whole week would be none too much for the multiplicity of events that crowd fast one upon the other. The interest is well sustained throughout, and the climax is well developed; the motivation also is clear and logical. While there is no particular attempt at characterization, the leading personages are very cleverly depicted, especially

---

(7) Bouterwek, l. c., p. 364.

the gypsy Preciosa. Her personality pervades the whole play; her beauty wins instant admiration and love from all who meet her, and her intelligence and wit keep in check their too forward advances. From the first she carries herself proudly and nobly; and we feel instinctively that she is out of her element in that gypsy band. She, too, feels it, and bitterly laments the incongruity of her birth and surroundings with her lofty aspirations. Solis has given us in her a most masterly picture of feminine ingenuity, in the manner with which she deals with Don Juan. By every word and action she draws him further and further from his exalted rank, until, in the infatuation of his love, he abandons position, wealth, family, and becomes a gypsy in very truth for her loved sake. Under her strong influence his nobler manhood asserts itself, and he abandons the base designs of sensual gratification with which he started upon his scheme of conquest.

From the manner in which Solis has treated this attractive gypsy girl, he shows a deep insight into feminine nature, which he does not approach in any other of his plays. Usually his feminine characters are insipid and uninteresting; but Preciosa teems with vigorous physical and mental life. "Beautiful women," she declares in Act I, "when told by their lovers that they are beautiful, do not reply: 'You flatter me,' because of humility, but because they wish to be told again." Constantly enraged with her lover for his ever-recurring deceptions, she yet continually seeks to shield him from the consequences, and were it not for her ready wit, the game would long before have been up with him.

Of the male characters none are strikingly characterized. Julio is a capital type of the servant born in his master's household, who "joins the loyalty of a friend with the obedience of a servant;" cheerfully sharing the joys and sorrows of his master.

Solis gave this play to the theatre at the age of 22, in

1632, <sup>(8)</sup> and it is printed in Vol. 37 (1671) of the "Comedias Nuevas Escogidas." He himself mentions in the Second Act (p. 326) Cervantes' Comedy "La Gitanilla," thus giving evidence of the source of this play. But the story of Cervantes merely served as his inspiration; the characters are not much alike and the movement proceeds along totally different lines. Cervantes' character of Preciosa is an artificial and exaggerated production, whilst Solis, as I have endeavored to show, paints her in glowing and natural colors. There is very little resemblance between the two stories, apart from the love affair between Juan and Preciosa; and even this is treated in an entirely different manner by Solis, who makes Juan's deceptions towards his cousin Isabel, the pivot around which the whole play turns. Cervantes, on the other hand, treats this love affair as a comparatively minor point; the chief interest being centered in Preciosa's adventures as a gypsy. (See *Las Novelas Ejemplares de Cervantes*, por F. A. de Icaza; Madrid, 1901.)

Ticknor, in his *History of Spanish Literature* (p. 504 of vol. 2, 4th ed., 1872) asserts that this play of Solis' was founded on one of the same name by Montalvan; but the latter, speaking of this play in his *Para Todos* says: "Don A. de Solis wrote *La Gitanilla*, an excellent play, and whoever knows his wit, talent and knowledge will ever believe that, as in this he was superior, so he will be in the rest." (*Biblioteca de Autores Españoles*, vol. 47, p. xx.) This would seem to indicate that Montalvan's play was not his source.

The theme of the "Gypsy" has since then been often reproduced in one shape or another. It is to be found in the "Spanish Gypsy", by Rowley and Middleton; in the "Preciosa", a romantic German play by P. A. Wolff; in Weber's musical opera "Preciosa"; in Victor Hugo's "Notre Dame

---

(<sup>8</sup>) Ticknor, l. c., vol. II, p. 504.

de Paris ;" also certain resemblances to it are seen in Longfellow's "Spanish Student."<sup>(9)</sup>

EL AMOR AL USO is considered by the Spanish critic Castro (vol. 47 of the Biblioteca Autores Españoles, p. xx.) as the masterpiece of our author. For my part I cannot agree with him, judged as a work of art, although it has many fine points to highly recommend it. It describes with grace and ease the frivolous passion and the inconstancy of some young people who only feign ardent love. Abounding in witty inventions and comic situations, it jeers, in a highly amusing manner, the evident defect of the time, of "loving little and exaggerating it a great deal." The love "à la mode" strictly excludes all true passion and impetus, but out of gallantry and self-satisfaction it is constantly simulated. The chief originality of the play lies in the tone which pervades it and in the manner in which the author, with sarcastic and abounding humor, handles situations which would have given occasion to another author for a series of duels or other excitements. One feels plainly throughout that the play offers few natural situations ; it is highly colored in a conventional, dramatic manner. It seems an unnatural exaggeration to picture Doña Clara—who has candidly told us that she cares for none of the men, but cultivates their acquaintance merely because "beauty is recommended by the number of admirers that it can attract"—as threatening to kill Don Gaspar in an excess of jealousy, because she caught him talking to another woman (Act III, p. 144). Schaeffer sees in this play a departure from the naive, national drama, and the forerunner of the later comedies of Manner.<sup>(10)</sup>

This play appears in vol. 47, no date, (but probably before 1640) of the "Comedias Nuevas Escogidas." It was one of the plays possessed by Bartolome Romero, *autor de come-*

---

(9) Ticknor, l. c., vol. II, p. 520, note.

(10) Schaeffer, l. c., p. 148.

*días*, and played by his company in August, 1640; (see Pérez Pastor, *Nuevos Datos acerca del Histrionismo en España*, Madrid 1901, p. 324.) The French poet Scarron translated it into French under the title of "L'Amour à la Mode"; and it was imitated by Corneille in his play of the same name. <sup>(11)</sup>

AMPARAR AL ENEMIGO is a very ingenious plot, after the manner of Calderon. It is full of intrigue, based on the suspicions of the leading character, Don Carlos, that his sweetheart's brother, whom he does not know as such, is his rival. On the other hand his cousin, Violante, whom he has never seen, is the sweetheart of Don Diego, his old friend. As Diego presses Carlos into his service in his amours, the latter's relations with Violante, on his friend's behalf, are a source of endless jealousy to Leonor. This leads to painful scenes, and even duels, which become tiresome to the reader. The germ of the plot is a good one, but Solis fails to develop it with dramatic interest. It starts out replete with incidents of an adventurous nature, but these are soon replaced by monotonous meetings between the lovers, in which they hurl abuse at each other, based on jealousy. The title of the play has a two-fold relation, since it applies equally to the attitude of the two men, as well as of the two women.

The incident of Carlos' duel with Diego, Leonor's brother, is very much like a scene in *DONDE HAY AGRAVIOS NO HAY ZELOS*, by Francisco de Rojas. In it Lope fights a duel with Diego, his sweetheart's brother, and, as in Solis, leaves him on the field for dead. Apart from this the two plays are not at all alike in plot. However, in the absence of any earliest dates for these plays, it is difficult to say which play has influenced the other. *AMOR AL USO* is contained in vol. 43 of the "Comedias de diferentes Autores," Saragossa, 1650.

---

<sup>(11)</sup> Biblioteca de Aut. Esp., vol. 47, p. xxi.

Ticknor, l. c., vol. II, p. 504.

"Comedias de Figuron" are, in effect, a sub-division of the "Comedias de Capa y Espada;" and like them, abound in intrigue and adventure. The figures are usually, with one exception, of the same class; but this one is always drawn in caricature, and occupies a prominent place in the composition.

EL DOCTOR CARLINO. Solis himself gives us a hint in this play, that he has helped himself to Góngora's play of the same name, a fragment consisting of one act and part of a second. But a close comparison reveals the fact that, apart from the person of the protagonist, there is very little resemblance between the two plays. Even this little is almost entirely effaced by the manner of the action; for where Góngora has treated it with ponderous and strained wit, Solis brings about suitable situations, clear-cut and full of mirthful laughter. The Doctor himself greatly excels Góngora's Hippocrates in comical wit and ingenuity. Not only is he an impostor and procurer under the mask of a physician, but in the hands of Solis he becomes a rare comedy figure, whose unconquerable powers of invention remain by him in the most dangerous situations. However, his stupid and loquacious wife constantly overthrows his finest combinations, obliging him to frame new lies and stratagems to carry out his undertakings. In this neutralizing reciprocal action lies the chief humor of the play; and the deceptions which arise therefrom are very entertaining. However, the farce is lacking in dramatic merit, and like in EL AMOR AL USO, there is an absence of clever development. Moreover, Solis does not let us forget that we have a comedy before us, and goes therein so far that he lets the Doctor, in a monologue, converse directly with the audience (Act I, p 236); and even continues this when his wife enters and speaks with him. Such action must remove all dramatic illusion.

This play was printed in Vol. 35, date 1671, of the "Comedias Nuevas Escogidas."

UN BOBO HACE CIENTO. The general plot consists of three amours which cross each other, causing deceptions, equivocations and jealousies ; but they are all very hackneyed and common. Although its argument is very complicated, the play abounds in witty comicalities furnished, for the most part, through the blunderings of the "figuron" character Don Cosme. His enormous conceit and characteristic silliness, give rise to the complications alluded to, which are only cleared up towards the very end, by confessions wrung from him. Another character that deserves some attention is Don Luis, a parallel to Don Gasper in *AMOR AL USO*. His conception of love is most quaintly expressed in the following short passage :

Pero ayer, Martin, que fué  
de mi amor el día cuarto—  
que tanto en mi pecho noble  
dura un Amor obstinado, *etc.*

A parallel to Don Cosme I find in Don Diego of *EL LINDO DON DIEGO*, by Moreto, who is pictured as the same sort of a conceited fool. In other respects the two plays have no resemblance.

UN BOBO HACE CIENTO was acted on Shrove Tuesday, 1632, before the Court ;<sup>(12)</sup> and was printed in vol. 37, date, 1671, of the "Comedias Nuevas Escogidas." It is one of the "Three Comedies translated from the Spanish," London, 1807, in prose, a work attributed to Lord Holland <sup>(13)</sup>.

"Comedias Heroicas." These may also be styled romantic festival plays ; some of them dealing with mythological and allegorical characters, as we shall see later on. They are in a different vein from the "Comedias de Capa y Espada," and would seem to indicate that in them Solis either

---

<sup>(12)</sup> Ticknor, l. c., vol. II, p. 504.

<sup>(13)</sup> Ticknor, l. c., vol. II, p. 463, note.



followed the current of popular taste, or else, being for the most part intended for representation at Court, he was compelled to follow the mode which had already obtained favor there. They abound in ranting metaphors, hyperboles and quibbles, but also make use of some of the details already employed in the plays of the other class. His labors in this field are less fortunate than those in the dramas of intrigue.

LAS AMAZONAS handles a very fruitful theme : the overthrow of an artificial isolation through the instincts of nature. A strong point is the manner in which Solis has contrasted the Amazons, living apart from men and abhorring them, with Astolfo, who, although the son of an Amazon, was brought up in isolation in a cave, and, until the time of the play, had never seen a woman, and professes to thoroughly abhor them.

Lope de Vega handles the same theme, and solves it in the same manner, in his drama "Las Mujeres sin Hombres," also known as "Las Amazonas;" but neither the characters nor situations are like those of our author. In the "*Catalogo de los Manuscritos dramaticos en la Bib. Nacional*," by Paz y Melia, under No. 128, appears the following :

LAS AMAZONAS—Comedia de Lope de Vega.

E. Astol—Ingrato padre mio.

A.—Las mugeres vivan.

—Impresa en la Parte XVI. "Las Mujeres sin hombres" es el 2º título que le da Duran, quien cita otra de Solis con el 1º, y dice es idéntica á la anonima "Las Amazonas de Escitia," impresa con el título de "Las Amazonas de España," y tambien idéntica á la atribuida à Calderon, con título de "Las Amazonas."

This play is in Academy's Edition of Lope, vol. vi, p. 39.

As a matter of fact the first and last lines quoted above are not from Lope's but from Solis' play, except that the word "injusto" occurs instead of "ingrato." The attribution of it to Lope is therefore an error, as it is undoubtedly

our play by Solis. Schmidt, in his work on "*Die Schauspiele Calderons*," speaking of Lope's "Las Amazonas," says:<sup>(14)</sup> "Then there is one by an unknown author: LAS AMAZONAS EN LAS INDIAS, in three parts. Another play of the same name is by A. de Solis, and in order to differentiate it from the others, it is also called LAS AMAZONAS DE SCITHIA." Vera Tassis tells us that "Calderon complained because this play also was attributed to him, of which Solis is the author," which leaves no doubt of the authorship.(\*)

In vol. 9, date 1657, of the "Comedias Nuevas Escogidas," LAS AMAZONAS is mentioned, but no author given, which is probably the play mentioned by Schmidt. I have been unable to find this play anywhere, and therefore cannot say anything about its comparison with Solis' play.

Schlegel, in his work on Calderon, gives us a translation entitled, "Die Amazonen; Bruchstück einer Uebersetzung." It consists of a portion of Act I (the whole of the fragment), and neither the characters nor the situations are in any respect like our play by Solis. The latter is not printed in any collection before that of Alvarez (1681), although it was performed on February 7, 1655.<sup>(15)</sup>

EURIDICE Y ORFEO is a dramatization of the well-known Grecian mythological material concerning that wonderful singer, whose sweet voice "calmed the winds, arrested the course of rivers and attracted the trees," here called the "Semidios de Tracia." The end of the play, however, de-

---

(14) *Die Schauspiele Calderons*, dargestellt und erläutert von Friedr. Wilh. Val. Schmidt; herausgegeben von Leopold Schmidt; Elberfeld, 1857; p. 489.

\*See *Verdadera Quinta Parte de Comedias de D. Pedro Calderon de la Barca*, Madrid, 1694.

(15) *Varias Poesias Sagradas y Profanas*, de D. Antonio de Solis; por D. Juan de Goyaneche; Madrid, 1692, contains the "loa" to this play: p. 173.

parts from the Grecian fable—fate works for the advantage of Orfeo, and uses Aristeo as its tool. This is the only comedia by Solis with a tragical ending—the killing of Aristeo in a duel—although the other leading characters, as is customary with Solis, are happily married. With the story of Euridice and Orfeo, a secondary plot, in which the Infanta Irene acts as the central figure, is interwoven by means of Aristeo, the connecting link.

The source of this play was, in all probability, Lope's play *EL MARIDO MAS FIRME, ó ORFEO*, first published about 1630, probably soon after its composition. Solis adds the incidents centering around Euridice's picture. On the other hand, he only treats of one occasion that Orfeo lost his wife, whereas Lope treats of two. Lope's play far exceeds that of Solis in diction and characterization. See the Academy edition of Lope's works, vol. VI., p. lxiv.

Solis' play was written and performed in 1642, as the title page tell us, at a festival at Pamplona, on the occasion of the birth of a son to the Viceroy of Navarre, whom Solis was then serving as secretary. It was printed in vol. 18 (1662) of the "Comedias Nuevas Escogidas."

*EL ALCAZAR DEL SECRETO*. This and the succeeding play, *TRIUNFOS DE AMOR Y FORTUNA*, may be styled romantic, mythological festival plays. They were written at the command of the King, and were constructed for representation before the Court at the palace of Buen-Retiro, as shown by the title page.

The story of this play and its design are very ingenious, and it shows clearness in its handling, although possessing certain tendencies to the opera. In choosing Cyprus as the scene of action, Solis followed the custom of the Spanish poets, who selected that land for the representation of fantastic and marvellous deeds.<sup>(16)</sup> The main story tells, in an

---

(16) Schack, l. c., vol. V, p. 185.

interesting manner, the triumph of fate over the machinations of Diana's father. His mortal enemy, upon whose head he has set a price, wins the hand of his daughter in spite of all his precautions to the contrary—fate has so willed it.

The minor details resemble, with their intrigues and jealousy, Solis' "Comedias de Capa y Espada." The play appeared in vol. 19 (1662) of the "Com. Nuevas Escogidas"; also in vol. 41, no date.

TRIUNFOS DE AMOR Y FORTUNA, as stated above, was written for presentation at the Court Theatre, at Buen-Retiro, and performed in 1658, in honor of the birth of Prince Felipe Prospero. It is a spiritless spectacular play, in which the magnificence of the scenery, the complicated mechanism, the brilliancy of the decorations and costumes, and the enchantment of the music, take the place of poetic worth. Although it concerns a quarrel between Amor and Fortuna as to which possesses the greater power, yet the action is here, without doubt, only a side issue. The scenes close in a magnificent display of decorations and melodramatic splendor. No doubt a drama like this represents the passage to the opera, through the music, dancing and magnificent scenery introduced into it.<sup>(17)</sup> It lacks inspiration; is wholly artificial; favors the *estilo culto*, and is very wearisome to the reader. The "loa" and "entremeses," also written by Solis, are still attached to the play, which was included in vol. 13 (1660) of the "Com. Nuevas Escogidas."

The nine comedias treated of in the preceding pages are the only ones recognized as authentic. Another edition, printed in 1716, by license granted to Antonio de Reyes, contains just the same plays; also vol. 47, no date, of "Com. Nuevas Escogidas." Apart from these there are certain other

---

(17) Schaeffer, l. c., vol. II, p. 29.

plays in which Solis only had a hand, as for example: *EL PASTOR FIDO*, written in collaboration with Calderon and Antonio Goello, vol. 8, no date, of the "Com. Nuevas Escogidas." Also *AMADO Y ABORRECIDO*, by the same three authors, vol. 8 (1657) of "Com. Nuevas Escogidas." *LA RESTAURACION DE ESPAÑA*, with Monteser and Diego de Silva, performed in 1655.<sup>(18)</sup> Besides these plays Solis wrote several *loas*, *entremeses* and *saynetes*, only a few of which have come down to us. Some of these, and the fragment *AMOR ES ARTE DE AMAR*, which he left without finishing, are to be found in the "Varias poesías sagradas y profanas que dejó escritas D. Antonio de Solis, recogidas par D. Juan de Goyeneche, Madrid, 1692." The fragment, found on p. 201, consists of a part of Act I. It is a pastoral play, in which royal personages and clowns figure as shepherds and shepherdesses. The text abounds in beautiful passages in praise of lovely nature.

At the end of the Alvarez edition of Solis' "Comedias," which I used, appears the following notice: "Adviertese al lector, que aunque ay otras comedias con titulo de Don A. de Solis, no se ponen en esta obra, por tener por cierto no ser suyas."

This would seem to exclude such plays as the following, which are wrongfully attributed to him in some collections: *LA MAS DICHOSA VENGANZA*, vol. 25 (1666) of "Com. Nuevas Escogidas"; *LA FIRME LEALTAD*, vol. 2 (1653) of the same, here ascribed to Diego de Solis; *EL MAYOR TRIUNFO DE JULIO CESAR, Y BATALLA DE FARSALIA*, vol. 47 of "Biblioteca Autores Españoles"; *LA CAUTIVA DE VALLADOLID*, mentioned in La Barrera's Catalogue<sup>(19)</sup>. The "Catalogue of the Spanish

---

(18) La Barrera, l. c., p. 374.

(19) Manuscripts of the following plays are in the Biblioteca Nacional, Madrid; see the "Catalogo de las piezas de Teatro que se conservan en el Departamento de Manuscritos de la Bib. Nac.," Madrid, 1899. Among the genuine are: "Amor y Obligacion,"

Library" (Ticknor Collection), of the Boston Public Library, Boston, 1879, gives a summary of the publications of the authentic individual plays, later than those dates mentioned by me.

#### LANGUAGE AND VERSIFICATION.

As already stated, the language is wholly in verse; the diction does not maintain equal grace throughout, but it is only in rare instances affected or bombastic. The "Comedias de Capa y Espada" are all clear and forcible in their language, and simple in style, showing much grace and facility; but the "heroic plays" indulge more or less freely in the *estilo culto*. As a rule the dialogue is short and snappy, energetic and unconstrained; although almost each play has one or two instances of long-drawn-out weary dialogues, each covering two pages or so, chiefly narrative or declamatory in tone.

The versification is, generally, easy and fluent. The forms that Solis employs with most frequency are, after the manner of Calderon, the romance verse and the redondilla. But he also employs, in moderation, again like Calderon, the quintilla, the decima, the octava, and the soneto.

#### SOLIS AND CALDERON.

In my foregoing criticism of the individual plays, I have been able to trace only a few to their respective models. Such work, in a field of this sort, is very unsatisfactory, owing to the fact that so many hundreds of plays which the great

---

(there is a play bearing the same title by Moreto); "Euridice y Orfeo"; the *entremés* "El Niño Caballero"; and "Triunfos de Amor y Fortuna." Among the spurious are: "Hacer cada uno lo que debe," (also attributed by Duran and La Barrera to D. Jerónimo Cuellar); "La mas dichosa Venganza"; "El Pastor Fido"; and "La Renegada de Valladolid" (there is also a play by Luis de Belmonte bearing the same title).

Spanish dramatists are known to have written, have apparently been lost ; <sup>(20)</sup> not to speak of the vast number of plays that we possess, and the consequent inability to read even any reasonable part of them. But I am quite convinced that Solis was almost entirely, if not wholly, influenced by Calderon ; reasons for which I shall proceed to show by a comparison of their methods.

Solis, as a rule, employs the same theatrical devices, and uses the same style of language as Calderon, in his plays of intrigue ; and like him, sometimes involves his characters in such a rapid succession of intricacies, that it is hard to keep track of them. In the same manner, Solis has made extensive use of Calderon's external stage devices, such as the veiling and hiding ; the changing of letters, servants and houses ; although Solis has added to these, some of his own. Among the latter are : jealousy of the lover towards the beloved's brother, whom he does not know as such ; and the adoption of the name of a friend on the part of one of the chief characters, leading to absurdities of a very comical nature. Disguises and concealments abound with Solis, as with Calderon, exhibiting a series of very bold impostures. Moreover, remarks made "A parte" are of frequent occurrence in both authors. All these external devices are brought into play, in order to further the passion of jealousy, which is the most conspicuous feature of all Solis' plays. Another point is the utmost coolness with which veiled ladies address men unknown to them, and request to be taken to some other man whom they name ; and arrived there, just as coolly dismiss their guide. In conjunction with this may be shown the conduct of the lady who enters the nearest house, in trying to escape from some male pursuer, generally a relative, whom she does not wish to know of a secret meeting with her lover, at which she has been surprised by him. Inside she meets the lady of the house,

---

(20) Ticknor, l. c., vol. II, p. 239, and note.

briefly states her case, and requests to be hidden, putting into her arms the articles of out-door attire which she wore. When the pursuer arrives and sees her with those things, he believes her to be the person he is following, who generally is a sweetheart of his, and a painful scene of jealousy ensues. Such an incident occurs more than once both with Calderon and Solis.

The latter's "Comedias" do not display as much boldness of imagination as Calderon's; but for this very reason, because he was less liable to be led away by the force of his imagination, Solis' compositions are more regular than Calderon's. As a dramatist Solis is the antithesis of Calderon. The latter has represented the noblest national traits of his race; <sup>(21)</sup> Solis takes pleasure in the lowly and comical of his time. His men and women are vain, frivolous, fickle and inconsiderate; and chance or caprice occasion strange complications and facetious solutions. In theatrical climaxes he sometimes reaches the heights of Calderon; but is entirely lacking in the deeper feeling.

#### SUMMARY.

In summarizing what I have, in the foregoing pages, said about our author, and the dramatic rank that must be assigned to him, I quote herewith a translation of the short but pithy criticism that Schack has given us in his work on the Spanish drama, and to which I referred in Part I :

"Many writers of the last century consider Solis as one of the Spanish dramatists of the first order; and even Bouterwek and Schlegel assign to him a rank superior to his merits; not exactly for the same reasons that induced the others to do it, but through the influence of this pre-existing criticism. But the fact is, that he only merits his fame because of his elegant style, and the natural smoothness of his dialogue. His dramatic works are neat miniatures drawn with freedom and integrity; but without doubt, no one will

---

(21) Schmidt, l. c., p. 489.



venture to regard elegant technique as the most meritorious qualities in a poetic work. As regards inventiveness and force of imagination, as regards that inward "estro," the source of true poetry, the talents of Solis are of a much inferior order. In our opinion, one almost awards him more honor than he merits, in placing him within the ranks of the dramatists of the second order.

It must be borne in mind, however, in criticising the work of Solis, that the cultivation of the muses was not his profession, but the distraction from more serious labors. Although lacking in invention and bold fantasy, his splendidly cultivated mind and taste have borne good fruit. To achieve the highest, he lacked natural power, and the fire of poetic genius; nevertheless, we must esteem and commend his cleverness in arrangement of his plans, and his skill in representing some of the customs and characteristics of his time.

To illustrate his wit and style, I give herewith a few excerpts from his plays, as follows:

*Illustrating Witty Dialogue:*

From "El Amor al Uso," Act I (p. 117). *Don Gaspar* sees a woman veiled, and says:

*Gas.*— Quien es?

*Juana*—Una Muger soy, no me veis?

*Gas.*— Como è de veros?

no parece mala moza, *Aparte.*

si es vuestro manto tan necio,

que entre dos que bien se quieren

se pone. *Jua.* : Yà nos queremos?

Cierto que no lo he sentido,

---

(<sup>22</sup>) Schack, l. c., vol. V, p. 184.

*Gas.*— Ni yo tampoco lo siento,  
 pero dicen los Poetas,  
 que suele entrarse en el pecho  
 sin que se sienta el amor :  
 y si es deste modo esto,  
 quizá nos queremos bien,  
 sin saber que nos queremos,  
 fuera de que es la hermosura  
 aun en el manto avariento.

*Juana*— No digais mas, que yà sè  
 que pecais de lisonjero,  
 embaydor, y mentiroso.

Pues yo soy. *Destapase.*

*Gas.*— Mi Juana hermosa !  
 no en vano estava mi pecho  
 tan hallado.

*Illustrating the humor of the gracioso :*

From "Euridice y Orfeo," Act II (p. 90), scene between  
*Anfriso*, servant to *Orfeo*, and his wife *Fenisa*.

*Anf.*— Aqui viene aquella  
 muger de todos los diablos, y mia.

*Fen.*—  
 la sogá hurtaron del pozo.

*Anf.*— La sogá del pozo hurtaron ?  
 pesar de quien me pariò,  
 de nada me pesa tanto ; la sogá ?

*Fen.*— Si señor mio, la sogá.

*Anf.*— Y no avrá quedado  
 otra sogá vieja en casa ?

*Fen.*— Ni una hilacha, ni un esparto.

*Anf.*— Miradlo bien.

*Fen.*— Bien lo he visto.

*Anf.*— No avrá siquiera un pedazo ?

*Fen.*— Para qué ? *Anf.* : Para ahorcarme.

*Fen.*— Tened, tened, que aora caygo  
en que un pedazo ha de aver,  
que estava para estropajos,  
y no mudará de oficio,  
si en vos se viere empleado.

*Anf.* Alto, pues, yo me he de ahorcar  
por salir de mal estado.  
Vamos muger. *Fen.* En mi vida  
os ví andar con tanto espacio.

*Anf.* Vamos, pues ; pero, muger,  
sabeis en lo que he pensado ?

*Fen.* En què, marido ?

*Anf.* En ahorcarme todo entero.

*Fen.* A esso tiramos.

*Anf.* Sí, mas donde fuere el todo,  
no ha de ir la mitad ? *Fen.* : Es llano.

*Anf.* Pues si vos sois mi mitad,  
yo me resuelvo a empezarlo  
por vos, y conforme os fuere  
proseguirè mi trabajo.

*Fen.* Malos años para vos. *Vase.*

*Anf.* Maridos desconsolados,  
el camino que elegisteis  
angosto es, pero es largo.

*Illustrating the "estilo culto."*

From "Euridice y Orfeo," Act I (p. 72) :

*Aristeo* describes his meeting with *Euridice*

*Aris.* \* \* \* Sin ley el hermosissimo cabello,  
diluvio de oro, que anegava el cuello,  
à trechos à un liston obedecia,

y à trechos los preceptos le rompía,  
 vagando tan conforme en cada parte,  
 que del desorden aprendía el arte.  
 De sus mexillas en campo breve,  
 la purpura luchava con la nieve,  
 de su parte la purpura tenia  
 al cansancio, que al sueño la rendia,  
 de parte de la nieve limitava  
 el sossiego que el sueño la inspirava.  
 y neutral la vitoria, y los despojos  
 de los blancos perfiles, ò los roxos  
 con nuevas resplandores,  
 en dulce paz se unian dos colores.  
 Sus ojos aun durmiendo han intentado  
 buscar à su descuydo, mi cuydado,  
 que si el sueño en sus sombras los sepulta ;  
 fue solo para herir con mano oculta,  
 y assi como el Aurora  
 entre las dulces lagrimas que llora,  
 me dan de luz algunos desperdicios,  
 que si no son el Sol, son sus indicios.

Yo en tanta perfeccion arrebatado,  
 me vine à hallar tan torpe de admirado,  
 que pienso que à mi dueño,  
 le copiè con lo inmovil todo el sueño ;  
 mas no fue todo, porque mi sentido  
 no imitò la quietud, sino el olvido.  
 Este fue, Fabio, el veneno,  
 este el dulcissimo hechizo,  
 que inficionò las potencias,  
 bebiendole los sentidos.

